

CHRISTMAS CAROLS & MOTETS OF MEDIEVAL EUROPE

The Deller Consort • Alfred Deller, Director
Capella Antiqua of Vienna • René Clemencic, Director

The Bach Guild



Design/ Jules Halfant

PHOTO: "TREE OF JESSE" FROM A BREVIARY (CA. 1460) OF PHILLIP THE GOOD; BIBLIOTHEQUE ROYALE DE BELGIQUE, BRUSSELS

CHRISTMAS CAROLS AND MOTETS OF MEDIEVAL EUROPE



THE DELLER CONSORT

HONOR SHEPPARD, *soprano*
MARK DELLER, *countertenor*
PHILIP TODD, *tenor*
MAURICE BEVAN, *baritone*
ALFRED DELLER, *director*
and
MUSICA ANTIQUA OF VIENNA
DR. RENÉ CLEMENCIC, *director*



This program is as touching and beautiful in its musical commentary on the celebration of the Nativity as it is illuminating in its picture of musical blossoming from the "Gothic" middle ages to the Renaissance. Collaborating in it are two groups renowned for their artistry and insight in performing old music; the Deller Consort and the ensemble of ancient instruments, the Ppo Musica Antiqua of Vienna.

During the early middle ages, Anglo-Saxon England was foremost in its recreation of liturgy in the vernacular. A relic of this, although coming after the Norman conquest, is the simple and moving *Crist and Sainte Marie* by St. Godric, who was an uneducated Saxon hermit living in a cave in North England. He said that this song was sung to him by the soul of his dead sister, who appeared before him attended by angels. Medieval Latin, at this time, was going through a literary and musical flowering, and later examples of this from the 14th century, the age of Chaucer, are two English anonymous works; the lovely, florid *Gloria* and the lively, folksy *Alleluia Psallat*. A peak of English polyphonic vocal music came in the 15th century, and represented here are not only the widely renowned John Dunstable but two remarkable composers, Byttering and Leonel Power, about whom little is known except for the manuscripts bearing their name.

Medieval Bohemia, richly productive in music, is represented here by the sweetly melodious *Decet huius* by Jan of Jenštejn, who was archbishop of Prague from 1380 to 1396, and two anonymous hymns of the late 15th century. Flanders, from the 14th century on, was a leading center of both musical composition and theory, and its musicians served all Europe. One such remarkable 14th century theorist-composer was Jean (or Johannes) Ciconia, who went from Liège to become a canon of Padua and Venice. The famous Heinrich (or Henricus) Isaac straddled the medieval and the Renaissance, born in Brabant and serving Lorenzo di Medici in Florence from 1480 to 1492.

The many nationalities taking part in musical creation in the 16th century are indicated by the Swiss, Ludwig Senfl, who was a pupil of Isaac; Thomas Stoltzer, who was born in Silesia and died in battle as chaplain of the Hungarian King Louis, in 1526; the Spaniard Pedro de Escobar, who was *maestro di capilla* at Seville from 1507 to 1514; the Italian, Giacomo Fogliano, whose lauda, *Ave Maria*, is based on plainsong; and the most celebrated Italian composer of the period, Giovanni Pierluigi da Palestrina. Although this is the age of the Renaissance, the all-over term, "medieval", applied to this program has its justification. For the term "Renaissance" is more conceptual than chronological, and in most of the works here, we have not so much a break with a direct line of development out of the middle ages.

The Musica Antiqua of Vienna is directed by Dr. René Clemencic, who also worked out the instrumentation of the pieces. Its members and the instruments they play here, are:

Helmut Ascherl (Renaissance trombone, hurdy-gurdy); René Clemencic (recorder, organ); Franz Eckert (alto krummhorn, lute); Wolfgang Hartl (alto pommer, Renaissance bassoon or dolzian, bass krummhorn); Erwin Kellner (Renaissance trombone); Bernhard Klebel (soprano pommer and krummhorn); Hubert Koller (tenor gamba); Paul Maurer (tenor pommer and krummhorn, drum); Hans Radbauer (glockenspiel, drum); Gerhard Stradner (zink, fiedel, recorder); Hans Tschedemnig (Renaissance alto trombone); Peter Widensky (finger-hole horn, recorder, organ); Fritz Würzler (Renaissance trombone).

SIDE ONE

1. Anon: De Nativitate Domini

4 voice motet, Czech hymn book, end of 15th century

Exordium quadruplate phono hoc mutetico zophisate quod ex more propheticico sic contuitu personate, state, state tantum confidenter contra hos videbitis clemeter auxiliilium domini su per vos. Exordium quadruplate.

Concrepet infanti nati de surgite rivi, vivi, vivi, vox gentis entis mentis modo mundi, unde supervacue nocue cessant mage tute. Virtute. Concrepet.

Nate dei, dei, memor esto cleri mei quoque rei, neumata nostra vehi facias, ubi summa trophei spei finis quoque omnis rei. Nate.

Verbum caro factum est et habitabit in nobis et vidimus gloriam eius, eius gloriam quasi unigeniti a patre, plenum gratia et veritate. Verbum.

(First two stanzas untranslatable)

Son of God, of God, be mindful of me, priest and also a sinner. Let our souls journey [to that place] where [is found] the consummation of victory, of hope, and of the end of every creature. Son.

The Word was made flesh, and dwelt among us. And we saw his glory—his glory as of the only-begotten of the Father—full of grace and truth. The Word. (John 1.14)

2. Giacomo Fogliano (1473-1548): Ave Maria

Lauda

Ave, Maria gratia plena, Dominus tecum, benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus nunc et in hora mortis, nunc et in hora mortis. Amen.

Ave, Maria gratia plena.

Hail, Mary, full of grace, the Lord is with thee; blessed are thou amongst women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death, now and at the hour of our death. Amen.

3. Jan of Jenštejn (c. 1350-1400): Decet huius cunctis horis

Monody (liturgical sequence) with improvised Bourdon

Decet huius cunctis horis festi voce dulcioris facere memoriam. Nec indignum, sed benignum voce cordi dare signum Marie in gloriam. Innovemus mente sana, mater quod petit montana, salutare gravidam. Paranymphe comitata, fuerat quo salutata, senem mulcet pavidam. Remmiratur, sed matrona, unde, inquit, tanta dona mihi dantur hodie. Ad me veniret quod illa, mater dei et ancilla, sceptrum omnis glorie? Gaudet clausus sua matre, sentit prolem sine patre, agnum dei predicat. Erit magnus infans rite, regem celi, agnum vite, clausus plausu indicat. Nequit senex immorari, rapit manus manu pari, et nimis celeriter. Exultabat modo miro, circumplexa hanc in gyro, salutando dulciter. Clamat senex voce clara, amplexata tot preclara insignia deo cara, voce pendens veteri.

Salve inter mulieres, te respexit celi heres, meruisti, quod videres casta fructum uteri.

Illa sed repudiavit, laudem deo assignavit, quando supplex decantavit contextens: Magnificat.

Clemens virgo atque pia, tun nos fove, o Maria, partus namque tis nos quia sola spes vivificat. Amen.

It is meant to commemorate this especially beloved Feast with song at all the hours of prayer; and to proclaim aloud our heartfelt, due, and tender devotion to the glory of Mary. Let us repeat how our Mother went to the hill country to salute her who was with child.¹ Greeted and escorted by the master of the house,² she put the trembling older woman at ease. With wonder and admiration the mistress of the house exclaimed, "how have I deserved such honor this day—that she who is God's Mother and handmaid and the sceptered Queen of all His glory should come to me." The child in his mother's womb³ leaped with joy, for he recognized the Babe⁴ begotten without [human] father, and he proclaimed the Lamb of God. Rightly will he be a mighty infant, for by leaping with joy in his mother's womb he makes known the King of heaven, the Lamb of life. The older woman could not restrain herself; she hastened to clasp [Our Lady's] hand; she rejoiced beyond measure as she threw her arms about her and greeted her lovingly. Holding in her embrace one so signally honored and dear to God, she cried out in a loud voice, choosing her words in her ancient language: "Greetings! Heaven's Heir has chosen you from among all women; you have deserved to witness the fruit of your womb, yet remain a virgin." But Our Lady declined the praise and referred it to God and with humility chanted her Magnificat. Gentle and holy virgin Mary, protect us, your children, since it is hope alone that gives us life. Amen.

- Mary's cousin, Elizabeth, who was carrying John the Baptist.
- Zachary, Elizabeth's husband.
- John the Baptist.
- Jesus.

For the Gospel account, cf. Luke, Chapter 1.

4. Pedro de Escobar (16th century): In Nativitate Domini

4 voices

Non ex virili semine sed mystico spiramine verbum Dei factum est caro fructusque ventris floruit.

Not by the seed of man, but by a divine inbreathing did the Word of God become flesh and flourish as fruit of the womb.

5. Anon: O Regina, Lux Divina

3 voices, Czech hymn book, end of 15th century

O regina, lux divina pro me rogata, o formosa, plusquam rosa, sensum visita. Protege benigna, omni laude digna, tuum filium.

O Queen, light divine, intercede for me. O more beautiful than the rose, see my devotion. Gracious Lady, worthy of all praise, protect your son.

6. Giovanni Pierluigi da Palestrina (c. 1525-1594): Hodie Christus natus est

Motet, 4 voices, 1575

Hodie Christus natus est, alleluja, alleluja, alleluja. Hodie Salvator apparuit, alleluja, alleluja. Hodie in terra canunt Angeli, canunt Angeli, laetantur Archangeli. Noe, Noe, Hodie exsultant justi dicentes: Gloria, in excelsis Deo. Noe, Noe.

This day Christ was born, alleluia, alleluia, alleluia. This day the Savior appeared, alleluia, alleluia. This day the angels sing on earth; the angels sing, and the archangels rejoice. Noel, Noel! This day the just exult, saying: Glory to God in the highest. Noel. Noel.

7. Byttering (c. 1420): Nesciens Mater

Motet, 3 voices

Nesciens Mater virgo virum Peperit sine dolore, Salvatore saeculorum. Ipsum regem angelorum sola virgo lactabat ubera de coelo plena.

The Virgin Mother, without knowing man, brought forth without labor the Savior of the World. The Virgin alone suckled the King of Angels Himself, her breasts filled from heaven.

8. Johannes Ciconia (14th-15th century): Et in terra pax (instr.)



SIDE TWO

1. St. Godric (died 1170): Crist and Sainte Marie

Kyrie eleyson, Christe eleyson. Christ and Sainte Marie Swa on scamle me illedd that ie on thisse erde ne silde Wid mine bare fote itredie. Kyrie eleyson. Christe eleyson.

Lord have mercy. Christ have mercy. Christ and Sainte Marie, thus (supported) on a bench me led, that I on this earth, should not with my bare foot tread. Lord have mercy. Christ have mercy.

2. John Dunstable (d. 1453): Sancta Maria

Sancta Maria, non est tibi similis orta in mundo, in mulieribus. Florens ut rosa, fragrans sicut lilium, ora pro nobis, sancta Dei genitrix.

Holy Mary, among all the women of the world no one has been born like to you. Blooming as the rose, fragrant as the lily, pray for us, Holy Mother of God.

3. Anon: O Maria virgo (Instr.)

Isorhythmic motet

4. Anon: Gloria

English, 14 century

Priest: Gloria in excelsis Deo.

All: Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine deus rexcelstis, deus pater omnipotens. Domine filiiunigenite, Jesu Christe. Domine deus, agnus dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram patris, miserere rebis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum sancto Spiritu, in gloria dei patris. Amen. Amen.

Priest: Glory to God in the highest.

All: And on earth peace to men of good will. We praise you. We bless you. We worship you. We glorify you. We give you thanks for your great glory. Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father. You, who take away the sins of the world, have mercy on us. You, who take away the sins of the world, receive our prayer. You, who sit at the right hand of the Father, have mercy on us. For you alone are holy. You alone are Lord. You alone, O Jesus Christ, are most high, With the Holy Spirit, in the glory of God the Father. Amen.

5. Henricus Issac (c. 1450-1517): Puer natus

Introit, 4 voices

Puer natus est nobis. Et filius datus est nobis nobis cujus imperium super humerum ejus et vocabitur nomen ejus magni consilii Angelus Angelus. Cantate Domino canticum novum. Qui a mirabili a facit.

A child is born to us, and a Son is given to us: whose government is upon His shoulder: and His name shall be called, the angel of great counsel. Sing to the Lord a new canticle: because He has done wonderful things.

6. Thomas Stoltzer (1475-1526): Foeni iacere (instr.)

A-1767

7. Ludwig Senfl (d., c. 1555): Maria zart

Maria zart, von edler Art, ein Ros' ahn alle Dornen, du hast mit Macht herwieder bracht, das vor lang was verloren durch Adams Fall. Dir hat die Wahl Sankt Gabriel versprochen. Hilf, dass nit werd' gerochen mein Sünd und Schuld. Erwirb mir Huld; dann kein Trost ist, wo du nit bist, Barmherzigkeit erwerben am letzten End'. Bitt, dich nit wend' von mir in meinem Sterben, Sterben.

Maria, du bist Genaden voll. Der Gruess dein Lob soll mehren. Der Herr mit dir. Du bist so wohl über alle Weib zue ehren. In keuscher Zucht, du edle Frucht, hast uns, Frau, den geboren und in hoher Diemütigkeit versüehnet des Vaters Zoren. Erwirb uns, Frau, sein Güetigkeit, du reine Maid, dass wir nit werden verloren.

Tender Mary of gentle ways, a rose without its thorns, you redeemed with your power what was lost through Adam's fall. The holy Gabriel promised you this choice. Help, that my sins and guilt will not be found out. Give me your grace; there is no joy if you are not there, granting your blessings until the end. Please do not turn away from me in my death, my death.

Mary, you are full of grace. Your greeting enhances your praise. God is with you. You are so much more dear than other women. In pure modesty, you noble fruit, you have given birth to Him, reconciling the Father's need in great humility. Give us, you pure maiden, his kindness, that we will not be lost.

8. Leonel Power (c. 1420): Beata Progenies

Motet, 3 voices

Beata progenies unde Christus natus est; Quam gloriosa est virgo quae coeli regem genuit.

Blessed is the stock from which Christ was born. How glorious is the Virgin who gave birth to the King of heaven.

9. Anon: Alleluia Psallat

English, Early 14th century

Alleluia psallet haec familia. Alleluia timpaniret alleluia psallat laetus caecus cum armonia. Alleluia psallat deo laudum et praeconia.

Alleluia concinat haec familia. Alleluia concinat haec familia. Alleluia timpaniret alleluia citharizet laetus caecus cum armonia. Alleluia concinat deo laudum et praeconia.

Alleluia, let this assembly sing psalms. Alleluia, let it beat the tambourine. Alleluia, let the blind man joyously sing psalms in harmony, Alleluia, let him sing psalms of praise to God.

Alleluia, let this assembly sing in harmony. Alleluia, let it beat the tambourine. Alleluia, let the blind man joyously play the lyre in harmony. Alleluia, let him, too, sing his tribute of praise to God.

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Sources for the Music

SIDE ONE — 1. Jaroslav Pohanha: History of Czech Music in Examples, Prague, 1958; 2. K. Jeppeson: Die mehrstimmige italienische Laude un 1500, 1935; 3. same as 1; 4. Mss. in Cathedral Library, Tarazona, Spain; 5. same as 1; 6. Works of Palestrina, Breitkopf & Härtel, Leipzig, Vol. 31; 7. Old Hall & York mss; 8. Denkmäler der Tonkunst in Osterreich, Vol. 61 (Trent Codices).

SIDE TWO — 1. British Museum, Ms. Reg.v.F.vii.f. 85; 2. Musica Britannica VIII, J. Dunstable, London, 1953; 3. Codex Montpelier, 13th century; 4. Ms London, British Museum, Add. 29987; 5. Georg Rhau, Wittenberg, 1545; 6. Georg Rhau, Wittenberg, 1542; 7. Senfl, Collected Works, II, No. 31, Basel, 1938; 8. Old Hall Ms; 9. A. Hughes, Worcester Medieval Harmony, 1928.

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BG-680-A
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Side One

1. ANON: De nativitate Domini 2:03
2. FOGLIANO: Ave Maria 2:46
3. ANON: Decet cunctis horis 5:09
4. ESCOBAR: Non ex virili 1:33
5. ANON: O Regina, lux divina 3:02
6. PALESTRINA: Hodie Christus natus est 1:31
7. BYTTERING: Nesciens mater 1:59
8. CICONIA: Et in terra 2:48

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THE DELLER CONSORT
Alfred Deller, director
MUSICA ANTIQUA OF VIENNA
René Clemencic, director

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Side Two

1. ST. GODRIC: Crist and Sainte Marie 1:48
2. DUNSTABLE: Sancta Maria 2:26
3. ANON: A Maria, virgo, Davidica 2:30
(from Codex Montpelier)
4. ANON: Gloria 4:47
5. ISAAC: Puer natus est 2:56
6. STOLTZER: Foeno iacere 1:42
7. SENFL: Maria zart 2:51
8. POWER: Beata progenies 1:15
9. ANON: Alleluja psallat 2:22

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